

Lament for Patrick Og MacCrimmon (2)

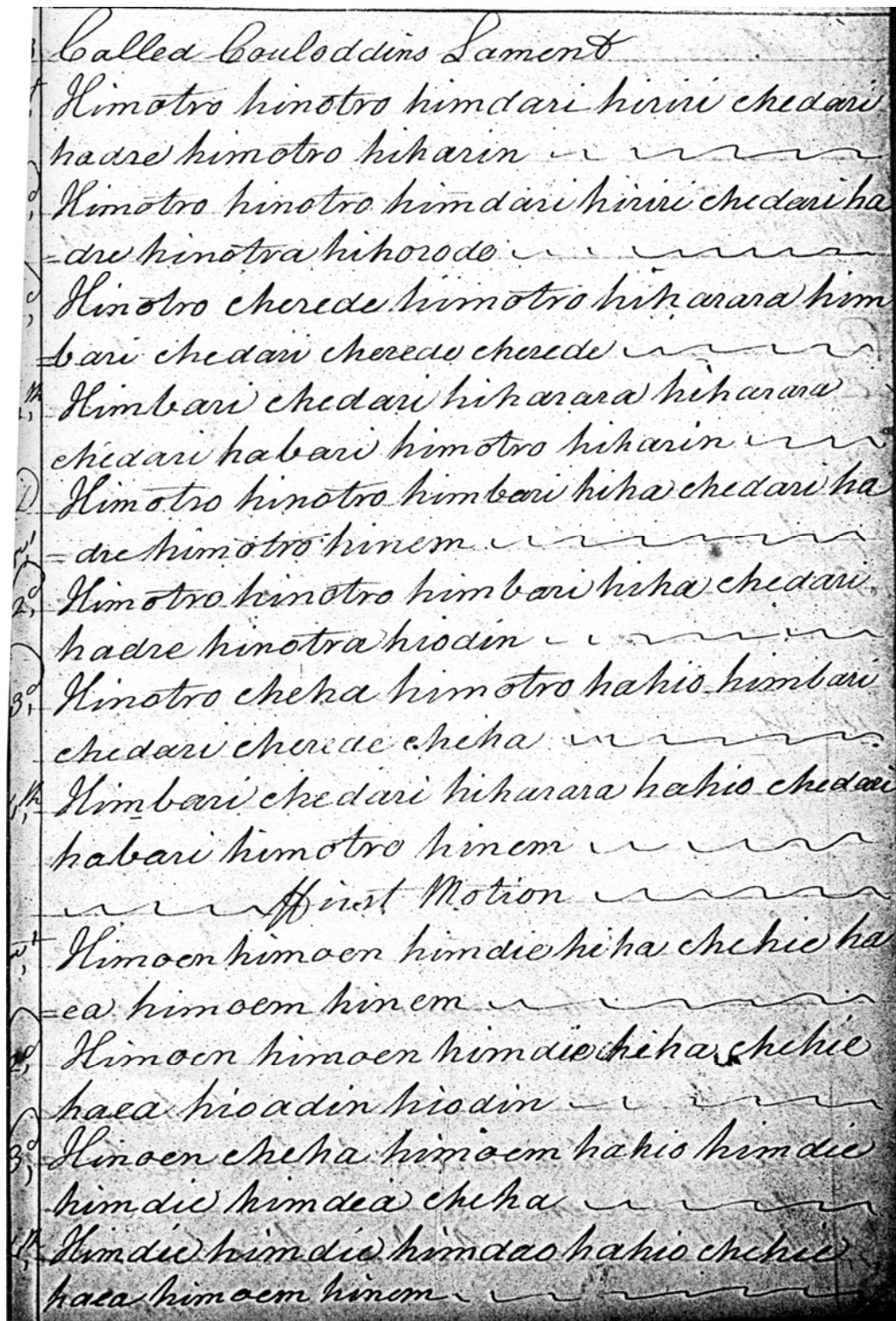
There are settings of this tune in the following manuscript sources:

- **Colin Mór Campbell's** "Nether Lorn" canntaireachd, ii, 120-22 (with the title "Couloddins Lament");
- **Robert Meldrum's** MS, ff.142-145;

and in the following published sources:

- **Donald MacDonald**, *Ancient Martial Music of Caledonia*, pp.84-88;
- **Angus MacKay**, *Ancient Piobaireachd*, pp. 82-83;
- **Donald MacPhee**, *Collection of Piobaireachd*, pp.8-9;
- **David Glen**, *Collection of Ancient Piobaireachd*, pp. 28-30;
- **C. S. Thomason**, *Ceol Mor*, pp.37-8;
- **William Stewart**, *et al.*, eds., *The Piobaireachd Society Collection* (first series) i, 8-9;
- **G. F. Ross**, *Collection of MacCrimmon and other piobaireachd*, pp. 48-9.

In the "Nether Lorne" **Colin Campbell** develops the tune in a similar manner to Angus MacKay, quoted below, with ground singling/doubling, siubhal singling, taorluath singling/doubling, crunluath singling/doubling. Like MacKay, Colin Campbell does not specify a crunluath a mach:



121

Taolive

1st Hidarid hiobabem hidarid hihe
 hidarid chedarid hiobabem hinem

2nd Hidarid hiobabem ^{hidarid hihe} hidarid cheda
 rid hadarid hidoin

3rd Hidarid cheha hiobabem hahio
 hidarid hidarid chedarid cheha

4th Hidarid hidarid hadarid hahio ^{hi}
 darid chedarid hiobabem hinom

1st Hidarid hiobabem hidarid hida
 rid hidarid chedarid hiobabem
 hinbabem

2nd Hidarid hiobabem hidarid hidarid
 hidarid chedarid hadarid hidoin

3rd Hidarid chedarid hiobabem hada
 rid hidarid hidarid hadarid ha
 darid chedarid chedarid

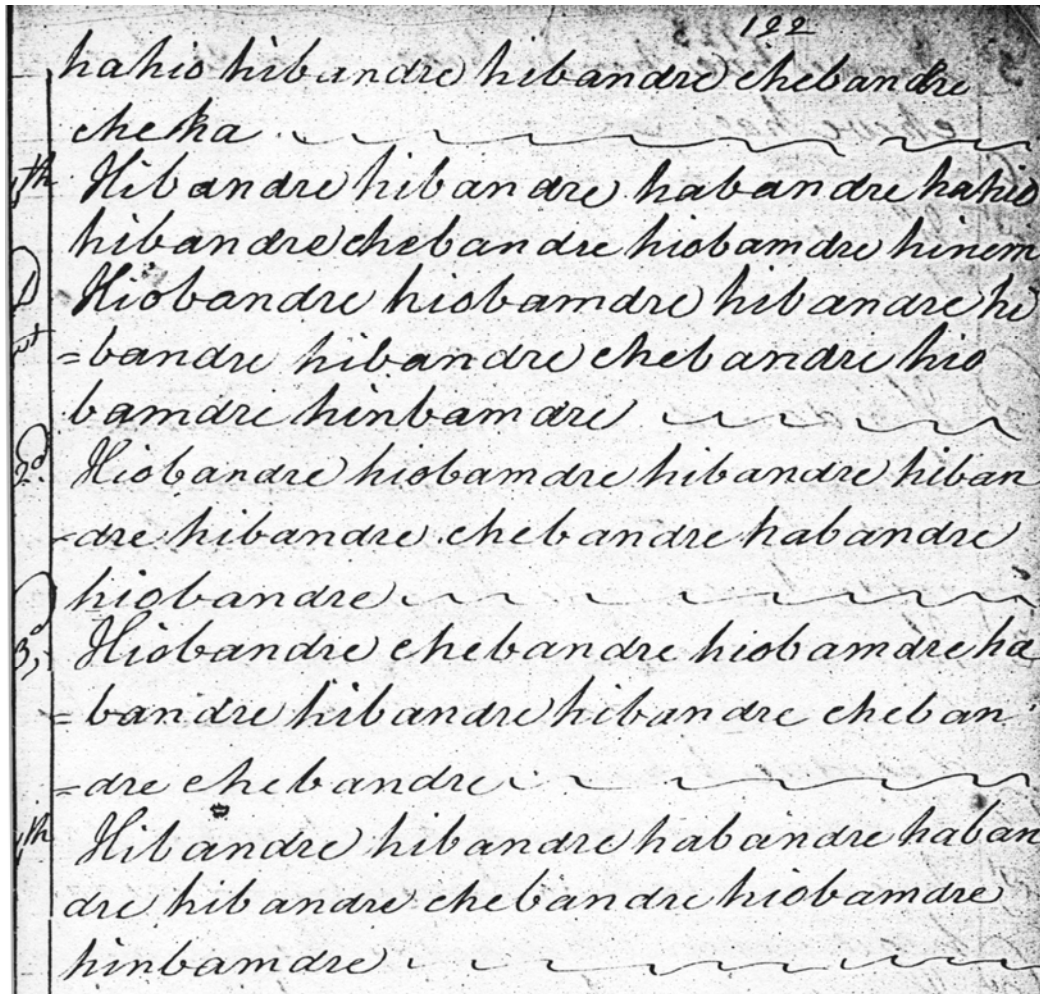
4th Hidarid hidarid hadarid hadarid
 hidarid chedarid hiobabem hin
 babem

Crulive

1st Hiobandre hiobandre hibandre
 hihe hibandre chebandre hiobam
 dre hinom

2nd Hiobandre hiobandre hibandre
 hihe hibandre chebandre hibam
 dre hidoin

3rd Hiobandre cheha hiobandre
 hahio



Donald MacDonald's score has a number of interesting points including his usual emphasis on the initial note of his echo beats rather than the second one as in MacKay, and his memorable first variation. The tune is on a more extensive scale than we see in Colin Campbell. The ground is repeated at the end of the doubling of the first variation and again at the end of the taorluath and crunluath doublings; there is no a mach. MacDonald's title is "Cumh Pharic More Mhic Cruimmen Lament on the Death of Patrick More McCruimmen":

CUNH HARRIC MORE MHIC CRUMMEN
Lament
ON THE
Death
— of —

PATRICK MORE M^C CRUMMEN.

S O W

The musical score is written for a single melodic line, likely for a pipe, and a bass line for a drum. It consists of five systems of staves. The first system is marked 'S O W'. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by frequent sixteenth-note runs and rests, typical of traditional Scottish piping. The fifth system is labeled 'Doubling of 1st Part.' and repeats the initial melodic material.

pipes | drums

85

VAR: 1.

Doubling VAR: 1.

pipes | drums

The image displays a musical score for a piece titled "Lost Pibroch". The score is written for a piano and a drum set, with the piano part in the upper staves and the drum part in the lower staves. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of several systems of music, each with a piano part and a drum part. The piano part features a complex melody with many sixteenth and thirty-second notes, while the drum part provides a steady, rhythmic accompaniment. The score includes three variations: "VAR: 2.", "Doubling VAR: 2.", and "VAR: 3.". The piece concludes with a "D.C." (Da Capo) instruction.

pipes | drums

87

Doubling VAR: 3.

D.C.

Creanluith or Round Movement.

pipes | drums

58

Doubling of Creanluidh.

D.C.

Angus MacKay does not have MacDonald's First Variation, and there are also a number of typographical errors in his published score (F appears instead of high G at a number of points in his first variation). This version is shorter than MacDonald's, therefore, although MacKay does indicate that the ground be restated at the end of the taorluath and crunluath doublings. MacKay does not specify a crunluath a mach either. In the *Piobaireachd Society Collection* (second series, vol.3, p.84), the Society's editor, Archibald Campbell, claimed that the score reproduced was that of Angus MacKay, with the typographical errors corrected by Sandy Cameron. But a lot more was changed than simply correcting the typos, including extensive silent replacement of MacKay's dotted-quaver/semi quaver pattern in the ground with strings of crotchets. MacKay sets the tune like this:

CUMHA PHADRUIG OIG MIHIC CRUIMEIN.
Patrick óg Mac Crummen's Lament.

Composed by

John Dall Mackay

Piper to Gairloch.

XXXV.

Doubling of Part 1.

Variation 1.

Doubling of Variation 1.

Variation 2.

1st

2nd

Doubling of Variation 2.

1st

2nd

D. C.

Crun-luath.

1st

2nd

Doubling of Crun-luath.

1st

2nd

D. C. Thema.

Donald MacPhee times his *eallachs* "down"; and does not direct the ground to be repeated within the tune or at the end of it; otherwise he follows MacKay and adds nothing significant to the stylistic possibilities of the tune. He, too, has no crunluath a mach. MacPhee's score is not reproduced here.

David Glen's setting gives a fine example of his characteristic use of the slur to indicate smooth transition between notes. He plays his *eallach* "down," and also gives Donald MacDonald's 'First Variation', although he cadences it slightly differently from MacDonald and reverses the pointing. Glen has no crunluath a mach either:

PATRICK ÒG MAC CRIMMON'S LAMENT.

CUMHA PHÀDRUIG ÒIG MHIIC CRUIMEIN.

Composed by
John Dall Mackay.

Ùrlair.

12.

Dùblachadh an Ùrlair.

Var. 1st

Written. Played.

and so on.

pipes | drums

C. S. Thomason gives Donald MacDonald, Angus MacKay, David Glen, Donald MacKay, and Keith Cameron as his sources, and indicates that this was one of the tunes which his main teacher, Donald MacKay, was taught by Donald Cameron. Interestingly, he gives MacDonald's First Variation *after* the MacKay style one, and this is perhaps how some of the Camerons did it. Thomason repeats the ground after the taorluath and crunluath doublings and he, too, has no a mach:

The image displays a musical score for a pipe and drum tune. The title, 'LAMENT FOR PATRICK OG MAC-GRUIMEIN', is prominently displayed at the top center. The score is written on a single staff with a key signature of one sharp (F#) and a time signature of 12/8. It is divided into two main sections, each marked with a 'G' (likely indicating a ground or a specific rhythmic pattern). The first section is labeled '1. 12 G.' and the second '2 G.'. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, typical of pipe and drum music. The score is presented in a traditional manuscript style with a single staff and a key signature of one sharp.

William Stewart's score follows that of Angus MacKay, merely correcting the typographical errors and omitting the repeats of the ground following the taorluath and crunluath doublings,

as does **G. F. Ross**. Ross points his *eallachs* "down" but otherwise contributes nothing fresh to the stylistic possibilities of the tune. These scores are not reproduced here.

Commentary:

The fullest account of this famous piece is given in a column "Fionn" (Henry Whyte, 1852-1913) contributed to the *Oban Times*, to mark the initial volume of the Piobaireachd Society's first series (which contained this tune):

The Scottish Piobaireachd Society. Test Tunes. Lament for Patrick Og MacCrimmon. Cumha Padruig Oig Mhic Cruimein—Lament for Patrick Og MacCrimmon.

This popular lament was composed by John MacKay, better known as "Am Piobaire Dall," or the blind piper, who was also a Gaelic bard of some note. He was born at Gairloch, Ross-shire, in 1666, and lived for the long period of 98 years. He acquired the elements of music from his father, "Ruairidh Dall," or blind Rory, who was a native of the Reay country, and died in 1689. His son was sent to Borreraig, Skye, to be educated at the MacCrimmon College there. He was not long there when he easily outstripped all the other students attending the college. His superiority aroused a good deal of jealousy among his fellow-students, and it is related that on one occasion they sought to get rid of him by throwing him over a rock. Fortunately he alighted on his feet, and suffered no material injury. The place is still known as "Leum an doill"—the blind man's leap. Leaving the college at Borreraig he succeeded his father at Gairloch. During his stay with the laird of Gairloch he composed no fewer than twenty-four pibrochs, besides numerous strathspeys, reels, and jigs, the most celebrated of which are "Cailleach a' Mhuillear," "Cailleach Liath Rarsaidh." He frequently paid a visit to the Reay country. On one of these visits he heard of the demise of his patron and clansman, and composed the beautiful lament, "Cumha Choire-an-easain," which he adopted to a salute composed by his father Roderick Dall. The words of "Coire-an-easain" will be found in MacKenzie's "Beauties of Gaelic Poetry," p.98. Having heard that his preceptor was dead, John Dall composed a lament for Patrick Og MacCrimmon [...] Some time afterwards he discovered that the report was unfounded, and decided to visit Borreraig. Among the tunes he played during his stay at Borreraig was the recently-composed lament. MacCrimmon enquired where he had learned it, and after some hesitation John Dall admitted that he had composed it for Patrick Og. "Indeed," said MacCrimmon, "Cumha Phadruig Oig 's e fhéin beò fhathast" (a Lament for Patrick Og and he still alive), adding "I must learn to play my own lament." John Dall died in 1764 and was buried in the same grave with his father, "Ruairidh Dall," in the clachan of his native parish, Gairloch. He was succeeded by his son, Angus, who in time was succeeded by his son, John.

The four members of the family were pipers in succession to eight chiefs of Gairloch—the succession being in each case from father to son. John MacKay went to America in 1802, and died in Pictou in 1835, when over eighty years of age. It is interesting to know that a great-grandson of the "Piobaire Dall" was stipendiary magistrate in Nova Scotia, and died in 1884, in the 91st year of his age. He had a family of four sons and six daughters, several of whom survive. Murdoch Fraser, a nephew of the stipendiary magistrate, has the chanter which belonged to the pipes on which John Dall used to play.

John Dall was acknowledged to be equal to the best of the MacCrimmons, and his abilities gave rise to the proverb—"An gille toirt bàrr air MacCrumein" (the lad outstripping MacCrimmon) [...] (*Oban Times*, 08/04/1905, p.3)

John MacDonald of Inverness was regarded as the greatest exponent of this tune during the early 20th century. John McCallum of Taynult wrote recalling him playing it at Oban before the Great War: "I can well recollect how every one present who had some knowledge of the music was electrified before he had played many bars. The late Mr Fraser of Lochawe Hotel

and Carraig Thura was beside me at the time, and was greatly uplifted..." (*Oban Times*, 28/07/1923, p.3)

And this, also, was the tune Bob Brown played leading the cortege away from 3 Perceval Road, Inverness, at John MacDonald's funeral on 8 June 1953.

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